IMPRESARIO GRAU IS DEAD.

THE MAN WHO MADE THE MET-ROPOLITAN FAMOUS.

Was the Originator of the All Star Cast and Put Opera Here on a Sound Financial Basis -- Died at His Home in Paris, Where He Had Been Ill for a Long Time.

Special Cable Despatch to THE SUN. Paris, March 14 .- Maurice Grau, who seded Mr. Conried in the management of the Metropolitan Opera House, New York, and had been managing director of the Royal Opera, Covent Garden, London, died to-day at his home in this city. He had been in poor health for some time and was reported to be in a dying condition

Maurice Hermann Grau, as he was named by his parents, was the most noted operatio impresario that this country ever knew, and the Metropolitan Opera House, with its great vogue the world over and its immense financial backing, is the best monument to his skill as a producer of opera. He had tried his hand at other forms of theatrical management, but it was as an impresario that he became famous. Apart from a brief experience at Covent Garden, his activity as a manager of opera was confined to the Metropolitan. He will always be notable in the history of American amusements as the man who put opera on a businesslike, sound financial basis

Maurice Grau, who dropped his middle name some years ago, was born in Brünn, Austria, in 1849, and was brought to this country by his father when 4 years old. uncle Jacob and his father, Hermann, were well known in those days as musical managers and had made some reputation in Europe in the same line of enterprise. Maurice went to the public school and later to the College of the City of New York, then known as the Free Academy. He remained in the academy until the end of his junior year and then went to the Columbia law school, studying also in the office of Edward Lauterbach, with whom he had formed a friendship in college, Mr. Lauterbach being in the senior class while Mr. Grau was a freshman.

Mr. Grau's ambition to be a lawyer was frustrated by the death of his father and he nt eventually into the business of the family when he became the manager of the Marie Aimée on February 12, 1872, at Bridgeport, Conn. Charles Chizzola had been the partner of Hermann Grau in the venture and on his death the son stepped into his shoes. From that time on he was

Jacob Grau, his uncle, brought over Anton Rubinstein, the pianist, the next year. Mr. Grau was assigned to manage the tour. He did that with great success. The artists who appeared under his management until 1882 were Aimée. Paola Marie, Judic, Theo, Victor Capoul, Wieniawski and Jacques Offenbach. Some of these enterprises were in partnership with his uncle Jacob. In 1882 Henry E. Abbey, who had engaged Sarah Bernhardt and wanted the foreign field as well as England for his exploits, sent for Maurice Grau and proposed that he should become his partner. That partnership continued until the death of Mr. Abbey, whose methods eventually cost him all his fortune and deprived Mr. Grau as well of his savings.

When the Metropolitan Opera House When the Metropolitan Opera House was opened Henry E. Abbey and Mr. Grau were selected to manage it. They brought a wonderful company here to compete with the well established Academy of Music, but rivalry was then impossible and both men were practically ruined. Then Mr. Grau and his partner had to leave the thea-Grau and his partner had to leave the theatre, which was given over to German opera. They engaged Patti for a tour of South America, paying her the largest sum ever paid to a woman singer, which was \$5,000 for every performance. They made money in spite of that and continued to give opera.

intervals in New York, where German opera was at that time firmly entrenched. It was not until 1891 that Abbey & Grau again came into control of the Metropolitan. Mr. Grau was always the ruling spirit in these operatic combinations, and he en-gaged the artists. The first season under their management was not a great financial gaged the artists. The first season uncertheir management was not a great financial success, and the house was so damaged by fire in the second year that it had to be fire in the season. In the season of closed for the season. In the season of 1892-93 the business of the company inof 1896-97, as Jean de Reszke refused to come here. The death of Mr. Abbey a short time after the failure of the firm of Abbey & Grau led to the formation of the Maurice Grau Opera Company, which continued in exist-ence until the retirement of Mr. Grau to

In 1898, when the Maurice Grau Opera Company began its first season, the subscriptions did not amount to more than \$20,000. It is sufficient proof of Mr. Grau's success that on his retirement in 1903 the subscriptions amounted to more than \$300,000. He first made opera in New York a self-supporting and even highly profitable enterprise. Until his time impresarios enterprise. Until his time impresarios had bee: able to keep up their seasons when there was sufficient public support; otherwise they closed after appealing to the public for a benefit. Mr. Grau was quick to realize that the day of one star opera was over, and that the public wanted nothing but stars in a cast. It was the result of this policy that made the Metropolitan an indispensable institution to New York operagoers.

He found that the more he paid for his He found that the more he paid for his performances the more the public was willing to come. He used to say that the public and not he paid for his high priced performances. Some of his notable casts were "Tristan und Isolde," with Lilli Lehmann and Mme. Schumann-Heink and the brothers De Reszke and David Bishpam, and "Don Giovanni," with Mmes. Sembrich, Lehmann and Nordica and MM. Maurel and De Reszke. In the production of "Les Lehmann and Nordica and MM. Maurel and De Reszke. In the production of "Les Huguenots" he brought together Mmes. Melba. Nordica and Scalchi and MM. Jean and Edouard de Reszke, Maurel and Plancon. Mr. Grau's theory of opera was that the public cared most of all for great singers and was more or less indifferent to scorery and was more or less indifferent to scene stage management and orchestra. In his later days, however, he found time to devote as much care to these features of a per-formance as to the singer and gave beautiful productions of "Tosca," "The Magic Flute." "Messalina" and "Salammbo."

Messalina" and "Salammbo."
Mr. Grau enjoyed great popularity among all who knew him in the opera house and his principal attribute in his business dealings, apart from his honesty, was his frankness. He was known to be a markedly truthful man and he believed in telling the facts, however disagreeable they might be. He used this method with his artists as well as with the stockholders of the Metropolitan Opera and Real Estate Com-Metropolitan Opera and Real Estate Company and never suffered any lose of their good will on account of it. His associates were also devoted to him and every anniversary that came in his career was cele-brated in some way. Edward Lauterbach and he had been intimate friends for nearly

forty years.

Mr. Grau used to say jokingly that he Mr. Grau used to say jokingly that he would have enough money to pay his own funeral expenses, which was not true of most of his predecessors. As a matter of fact, he was worth at the time of his retirement about half a million dollars. More of this was made in Wall Street, however, than in the Metropolitan Opera House. He was married in 1883 to Marie Durand, who had been an actress in comic correspond who had been an actress in comic opera. He leaves one daughter, Marie Louise Grau. He was a brother of Robert Grau of this city, but they had not been on good terms for years. Mr. Grau was decorated by the French Government as a Chevalier of the Legion of Honor in reward for his services to French art in this country. He made his residence in France after his re-

Messages of sympathy were sent yesterday to Mrs. Grau by the directors of the Metropolitan Opers and Real Estate Company; the directors and members of the Conried Metropolitan Opers Company. Mr. and Mrs. Conried, and a number of Grau's former associates at the Metropolitan.

MR. HAMMERSTEIN'S PLANS.

Placed on Sale Tuesday. The sale of subscription seats for the next season at the Manhattan Opera House

will begin on next Tuesday. Mr. Hammer stein will again give subscription perform ances on Monday, Wednesday, Friday and Saturday matinees. On Saturday evenings the subscription prices will be

Mr. Hammerstein yesterday engaged Mme. Schumann-Heink, who will sing in Italian, French and German. The Wagner opera will be sung in German and not in Italian, as Mr. Hammerstein originally intended. Signor Campanini, who is famous in his own country as a conductor of Wagnerian opera, is anxious to show New Yorkers what he can do with the

Wagner works.
The season at the Manhattan will begin The season at the Manhattan will begin on November 4 and continue for twenty weeks. Among the singers already engaged by Mr. Hammerstein for his next season are Mmes. Calvé, Melba, Nordica and Mary Garden, and MM. Zenateilo, Dalmores, Bassi, Renaud, Sammarco, Arimondi, Ancona, Perier, Didur and Gilibart.

FRITZI SCHEFF BETTER.

But Her Condition, the Doctors Report, Is Still Serious

Fritzi Scheff, the comic opera star, who s ill at the Hotel St. Regis suffering from peritonitis, was reported last night to be in a less serious condition and resting more easily. At 9 o'clock the following bulletin was sent out:

Miss Fritzi Scheff is still seriously ill, but considering the circumstances is doing fairly

Dr. W. T. BULL. Dr. GERSTER. Dr. Schweizer, Dr. Schwertseger.

Two nurses were in constant attendance I wo nurses were in constant attendance all day as was Baron Fritz Bardelben, her husband. Charles Dillingham, her manager, was also a caller and said that while Miss Scheff was apparently better that her condition was still serious and that it would be many months before she would be able to play again. The company had got its two weeks notice and the season will be closed.

News of Plays and Players.

Miss Kitty Cheatham, who has placed her professional engagements in the hands of Frederic Thompson, will give a matinée of songs and recitations at the Hudson Theatre on the afternoon of Easter Monday,

The extravaganza "The Land of Nod" will be presented at the New York Theatre for an indefinite run beginning Monday, April 1. The company of comedians, singers, dancers, chorus and ballet numbers 125. Rehearsals are now being conducted by Julian Mitchell, who is directing the chorus and ballet and the general details of the production; Joseph Hart, who is directing the work of the principals, and Paul Schindler, the musical director.

usical director. Cohan & Harris's production of George Cohan & Harris's play, "Fifty Miles Cohan & Harris's production of George M. Cohan's latest music play, "Fifty Miles From Boston," will be presented for the first time at the Court Square Theatre in Springfield Thursday evening, March 28. The locale of the piece is laid in North Brookfield, Mass.

Frank Daniels will on next Monday evening introduce in the last act of "The Tattooed Man" at the Criterion Theatre a burlesque of the dance of the seven veils from "Salome."

NIGHT COURT BILL IS IN.

Will Probably Be Amended Making the Establishment of the Court Mandatory.

The bill that the Board of Magistrates approved on Tuesday providing for the appointment of two more police Magistrates in the Manhattan and the Bronx districts, so that a night police court may be held in Manhattan, was introduced yes terday in the Assembly by Assemblyman G. B. Agnew.

President Whitman of the Board of Magistrates said last night that the bill would possibly be amended so as to make a night police court mandatory. Magistrate Whit-man at first was opposed to such a feature of the bill, because the Magistrates them-selves have sufficient authority to establish the court. In order that there might be no misconception as to the real purpose of the bill, Magistrate Whitman has waived his objection to the mandatory feature, and it is likely that it will be incorporated in it. The bill provides for the appointment of four new clerks to equip the court. Magistrate Whitman feels confident of the

passage of the bill and says he has received assurances from both Democrats and Republicans in the Legislature that the amended bill will be passed quickly.

AMATEUR RAN THE BOILER.

Explosion Followed and the Amateur an Building Lessee Went to Court.

Orrel A. Parker, a lawyer, and William L. Ulyat, an insurance solicitor, both of whom live at 287 West Seventieth street. were in the West Side court yesterday afternoon as the result of an explosion of a boiler in the building at 151 West Sixtyeighth street.

Parker and Ulyat are interested in the production of a composition for use in the tubes of automobile tires. The building where the explosion occurred is being altered to make their product. It is an old factory and the regular employees are away during the repairing of the

Ulyat attempted yesterday to run the boiler, got on too great a pressure and an explosion followed. The building was badly damaged and a passerby was badly damaged and a passerby was cut by flying glass. He refused to make a com-plaint.

Sections 342 and 343 of the city Charter make it a misdemeanor for a lessee of a building to allow a boiler to be operated in his building without a license or for any one to run a boiler without a license or for any one to run a boiler without a license. Parker is the lessee of the building, and he and Ulyat were arrested. Magistrate Breen didn't think any crime had been committed and discharged both men.

OBITUARY.

William C. Stanbery of Scotch Plains, N. J., died at his home at 1 o'clock yesterday afternoon, aged 84 years. His father was a Colonel in the Revolut onary army. The son was a cousin of Henry Stanbery, Attorney-General under President Johnson, and by marriage was a relative of the late Chan-cellor Theodore Runyon of Newark, at one time Ambassador to Germany.

Herbert C. Whitney, who had been engaged Herbert C. Whitney, who had been engaged in the produce brokerage business for twenty-five years, died on Wednesday at his home, 179 Eighth avenue, Brooklyn, in his fifty-seventh year. He leaves a widow, a son and three stepchildren. Miss Ethel Hortense Adams, one of the latter, was to have been married to-morrow, but the wedding was postponed.

Silas C. Robb, former Commissioner of Forestry of Kansas, died at his home in Washington yesterday. He had been employed in the Interstate Commerce Commission for eighteen years. He was for several terms commander of Potomac Post, G. A. R., and was chaplain of that post at the time of his death. He was 74 years old.

Matthew Vassar of Ballston, N. Y., died Wednesday night at the age of 63 years. He was a retired leather manufacturer and was engaged in that business in New York prior to 1850, and after that in Ballston. He was born in Poughkeepsie and was a nephew of Matthew Vassar, founder of Vassar College. William T. Wells, 67 years old, died last 11 th at his home, 9 Arlington avenue North, 1-1 th at his home, 9 Arlington avenue North, 1-1 th at Orange, of heart disease. He was con-nected with a New York publishing house, He was a member of the congregation of the First Unitarian Church of Orange and a for-mer member of the New England Society of Orange.

Samuel Louis, 80 years old and a member of the firm of Brand & Louis, 106 Bleecker street, died of heart disease at his hotel in Atlantic City yesterday morning. He came here with his wife for the benefit of his health several days ago.

MORE SCRIABINE MUSIC.

HIS SYMPHONY "THE DIVINE POEM" IS PRODUCED.

n Extraordinary Musical Version of an Emotional Philosophy-Mr. Schroeder Plays the 'Celle Admirably-A Plane Recital by Mr. and Mrs. Josef Lheving

The Russians had another field day in nusic yesterday. In the afternoon Joseph recital in Carnegie Hall with the aid of his wife. They played some Arensky compositions for two pianos, thus showing how it is possible for two planists to dwell together in harmony and make of life one grand sweet duet. Mr. Lhevinne, without the aid and comfort of his wife, occupied most of the attention of the audience. He began with Schumann's "Etudes Symphoniques" and finished with Balakireff's fantasie called "Islamey," which name if pronounced with the initial long and the accent on the second syllable describes the work to perfection.

In the evening the same audience chamber was occupied by a large gathering assembled for the purpose of applauding the efforts of the Russian Symphony Orches tra. The program me consisted of Musorgski's "Klovanse hshina" prelude, Scriabine's third symphony, entitled "The Divine Poem," the first movement of Davidoff's third 'cello concerto, D major, and Glazounoff's symphonic poem, "Stenka Rasin. The solo performer was Alwyn Schroeder.

The most ambitious number on this list was the symphony of Mr. Scriabine. This work was produced in Paris in May, 1905. under the direction of Arthur Nikisch. According to the explanatory programme note furnished last evening the composer has attempted in this work to express something of the emotional side of his philosophy of life. The three movements, which are played without intermission, are entitled "Struggles," "Eestasies" and "Jeu divin," which in this case may be accepted as equal to "The Divine Afflatus."

Naturally the first and third movements are marked allegro and the second is slow. Equally naturally the positive theme of the first movement emerges in pealing proclamation in the finale as the embodiment of triumph. Let us hasten to add that this first theme, we are informed, means to the composer "the affirmation of conscious existence, of the coexistence of matter and spirit in the ego." The theme ends with a trumpet phrase which signifies "I am." The spirit that affirms, singularly, in contrast to Boito's spirit who denies is overwhelmed by the consciousness of its own identity and sinks into an abyss of mysticism. Hence comes the struggle. Let us confess that this first part of the symphony is its most successful passage Of the coexistence of matter and spirit in the ego theme we may not feel altogether certain, but about the matter part of it there is never room for a moment's doubt. There is an abundance of matter, and it is most obvious matter at that. No one can mistake it for spirit.

Nor can we fail to discern the fright of the soul at its own audacity, for when it sinks into an abyss of mysticism the symphony sinks thither with such swiftness and appalling certainty that we find ourselves swirling along with poor Ego in the dark and dismal depths, confident that there are more things in Mr. Scriabine's philosophy than are dreamed of in heaven and earth.

The ecstacies are breathed forth in violin solos decorated with shivers among the wood wind instruments and rapturous tinkles on the harp and glockenspiel. In vain does the programme note tell us that the flute theme affirms the soul's belief in sublime. Mr. Scriabine knows as wel as any other musician that a flute is never

No, that flute theme paints the thrills of the composer's spirit in the sheer joy of scattering little black dots with long tails on wide sheets of ruled paper. It is the song of the creative power in the Scriabine soul, the separation of its spiritual from its material Ego and its mingling with nature in the supreme hymn of symphonic pantheism.

One could fill pages of newspapers with rhapsodizing about this extraordinary publication of an inner life, but let it suffice to say that it takes a hundred men to play it, that it is scored with flerce insistence on the full capacity of every instrument from the first violin to the double bassoon, that it has more convolutions than the "Symphonia Domestica" and that it is charged with more shricking discords than anything that Vincent D'Indy ever conceived in his most abandoned momensts. It was performed with deadly effect. When it was past, the audience called out Mr. Scriabine and took a good look at him.

Mr. Schroder played the Davidoff music with the mellowness, repose and depth of style which come to an artist in the period of his maturity, when he no longer regards the cosmos as a field for his triumphs but effaces himself and ministers as a devout priest before the altar of high art. The audience was moved by the performance and the applause which followed it had the unmistakable sincerity of an

FRED THOMPSON'S NEW VENTURE Joins With Klaw & Erlanger in Their New Vaudeville Project.

assembly aroused by a beautiful message.

Frederic Thompson announced last night that he had joined with A. L. Erlanger of Klaw & Erlanger in the executive man-Klaw & Erlanger in the executive management of the news yndicate system of "advanced vaudeville." This was formed to fight the United Booking Agency, which has about twenty-five houses. The new syndicate also has twenty-five houses. The "advanced" feature mentioned comes from the new idea. They are going to put on a vaudeville show in four parts. The first will be an hour of straight vaudeville; the second, a drama condensed into a half hour's time, but still complete; the third section, a musical comedy, under the same restrictions as the drama; the final section, a half hour of circus performance. Mr. a half hour of circus performance. Mr. Thompson said that twelve authors already Thompson said that twelve authors already had agreed to work in getting up dramas on the half hour scale and that nine authors were going to turn out quick fire, thirty minute musical comedies. The circus acts are to be those selected for Thompson & Dundy in Europe before they gave up the management of the Hippodrome. The vaudeville acts are first class, Mr. Thompson said, and are mostly those of persons who could not put them on because of expense in costuming or in stage effects.

All the shows will be tried out first of all in the New York Theatre before being sent out. The syndicate has a booking capacity

out. The syndicate has a booking capacity of fifty weeks, said Mr. Thompson, for all

DR. WASHINGTON LECTURES. Speaks to an Audience of Jews on the

A large audience of Jews, with a sprinkling of negroes, listened to Booker T. Washingof negroes, listened to Booker T. Washington last night at Temple Rodeph Sholom, Sixty-third street and Lexington avenue. The subject of Dr. Washington's address was "Education and the Negro Problem in the South," and was given under the auspices of the Young Men's and Women's Culture Society.

The address dealt with Dr. Washington's the address the ad

rise from slavery, his education and the beginnings and present work of the Tuskegee Industrial Institute and his plans for the future advancement of his race.

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The American Art Association, Managers

ROOKS AND AUTHORS.

Miss May Sinclair's "Audrey Craven," the story of the little woman with the soul of a spoiled child and a fatal attraction for men, has just been sent to press for the third time. Miss Sinclair's "The Tysons" will be brought out in March by Henry Holt in a new binding uniform with the

Miss Margaret P. Montague, whose book The Sowing of Alderson Cree" is soon to be published, is now staying with friends in Boston. Miss Montague was born in Boston, but she has made her home for several years in West Virginia, where the scene of her new novel is laid. The story is a tale of a vendetta that grew out of a misunderstanding in a region where the law of the State is not subordinated

The "Early Life and Journal" of Daniel O'Connell, which has never been pubished before, will be brought out in April under the editorship of Arthur Houston, K. C., LL. D. Several new stories of a delightfully humorous nature and an account of O'Connell's parentage, early education, reading and earnings at the bar will appear in the book.

Edward Noble, whose new novel "The Issue" will henceforth be known as "The Fisherman's Cat." on account of a coincidence in title, has led an adventurous seafaring life. As a boy he ran away to sea rather than become a cadet in her Majesty's engineering department. was in wrecks and collisions and had many exciting experiences. After a short service as commander in the merchant marine he has settled in a little town on the Thames above Gravesend, which is the original of Abbeyville in his new book.

Dr. Luther H. Gulick, author of "The Efficient Life." has had some interesting experiences which lend interest to his work. Like Roosevelt he was a sickly boy, and his father, who was a physician, told him that he could never study. When he was 15 he had had only one year's schooling. Subsequently he went into athletics, overdid the matter and broke down. Then he went to Harvard, studied physical training under Dr. Sargent and took a course in medicine. As the result of his athletic training he is healthy and sound.

With the title of "Under the Sun" Perceval Landon, the English war correspondent, has collected twenty-five chapters written in the course of annual wanderings over India during the last five years, which will be brought out here in the spring. The idea of the book is to indicate the widely different local color that distinguishes one Indian city from another. Among the chapters are Delhi, Mandelay, Benares, Jammu, the Winter Home; Maharajas of Kashmere, Bikanir in the Desert, the Nursery of Riding Camels and Buddh Gaya, the

Edward Wright, in an appreciation of Henry James in the current Academy, calls Mr. James the last great writer of the New England school and says that in him are combined the traditions of Lowell and Longfellow and the traditions of Poe and Hawthorne. After settling in England amid the general ferment of wild thought and extravagant sentiment of the early 50c.—Fielding's Amelia, Joseph Andrews, Smollett's Peregrine Pickle, Roderick Random. PRATT, 161 6th av.

'60s he was transformed from a novelist of agreeable talent into a novelist of high genius. At a leap he sprang from a place inferior to that of Trollope to a position equal to that of Stendhal." But his success came so late in life that it saddened him and he said in a famous aside to one of his stories: "What he saw so intensely today, what he felt as a nail driven in, was that only now, at the very last, had he come into possession. He had been hindered and retarded by experience, and for long periods had only groped his way. It had taken too much of his life to produce too little of his art. The art had come, but it had come after everything else."

Mr. Burdett-Coutts is engaged in writing life of the Baroness Burdett-Coutts, in which he will pay little attention to the public aspect of her life, already well known by notice in the public press, but to that which is not generally familiar. He says that the house in Stratton street is like a record office stocked with papers and correspondence going back more than a hundred years. He also laments that there is no one remaining, no Dickens or Disraeli, who, combining literary skill with intimate personal knowledge, can give an adequate character study of the Barone s.

George Eliot spent many of her early years on the ancestral estate of Mr. F. A. Newdegate, D. L., of Arbury Park, Nuneaton, where her father; brother and nephew served as land agent. In view of this fact Mr. Newdegate will erect a monument cut from stone quarried on the "Hollows Farm." It will be a pillar with suitable

Among curious occupations followed by writers of the present time the Westminster Gazette says of Mr. Morley Roberts that he has tended cattle and sheep in Australia. that he has been a sailor, a laborer in Texas sawmills, worked on American railways and in the backwoods of Canada, that he has been an ill paid clerk and a penniless tramp. The list of Jack London's occupations includes that of gold miner, tramp, lecturer and fish patrol man. Mr. Wells has been a clerk in what he calls a "haberdasher" shop, Mr. Frank Bullen, Mr. Bart Kennedy and many others have lived the novels they have written.

The recently published "Life of Lord Chesterfield: An Account of the Ancestry, Personal Character and Public Services of the Fourth Earl of Chesterfield," by Mr. W. H. Craig, is an attempt to bring into prominence the side of the Earl's character not generally known. Much has been written of Lord Chesterfield's wit, his peculiar system of practical ethics, his literary work, his theory of the "Graces, and his various questionable proclivities Mr. Craig has emphasized those rarer qualities which distinguished the Farl as a valuable public servant, a man of ability, zeal, energy, political foresight and incom-

"The Spinners' Book of Fiction" is a new book about to be published, which will be made up of short stories by California writers compiled by the Spinners' Club, a group of literary people in San Francisco. Gertrude Atherton, Mary Austin and Jack London are among the contributors.

Published To-day

THE NORTH AMERICAN REVIEW

Japan and the United States Baron KENTARO KANEKO The Reed Smoot Decision . . Senator SHELBY M. CULLOM Castro and American Diplomacy . . HERBERT W. BOWEN The Storm Centre in the Near East . . . KARL BLIND Municipal Glasgow BENJAMIN TAYLOR The Elizabethan Dramatists . . . BRANDER MATTHEWS Capital and the Trusts ALBERT STICKNEY The Cuban Negro . . Lieut.-Colonel R. L. BULLARD, U. S. A.

New Books Reviewed

CHARLES KLEIN Mark Twain's "Christian Science" . CHARLES JOHNSTON Malet's "The Far Horizon" OLIVIA H. DUNBAR

The Editor's Diary

Existence in a Great City; Some More Letters from our Readers; Singularity of the Jamestown Exposition; Of the Life Romantic; The Ancient Doctrine of True Love.

World Politics

London: The Question of the House of Lords; Political Inconvenience of the Upper Chamber; Resources of the Government in the Present Emergency. St. Petersburg: Blunders of the Cabinet: The Ministry of the Interior Exceeds its Powers; Illegal Restriction of the Franchise; A Baleful Financial Policy; Official and Real Advisers of the Crown.

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The New York Independent devoted over a page to a new book, THE CACE, by a new author, Charlotte Teller,

"She is among the first American writers of fiction to realize that we are not only at the beginning of a new economic movement, but that it is distinctly a romantic movement, and that it is to develop a new sentimentality; just as the Crusades were the tidal waves of a new romanticism in the middle centuries which gave And Freda is not the fanatical female agitator who has been

for some time the hag heroine of socialistic fiction, but she is the right heroine of the new order. She is slim, pretty, adorable * * * like a phrase of fine music * * * enchantingly feminine. "The unaffected style, the ease and strength with which the author has put together the varying phases of a difficult situation so as to produce a perfect illusion indicate that she may win high rank among the writers of the new fiction."

The New York Times says: "The girl is a constant joy, one of the most engaging heroines that have been born for a twelvemonth. The CACE tells an absorbing love story of Chicago at the Haymarket riots. It is the newest of the new.

Incidentally, do not forget to buy this month's APPLETON'S MAGAZINE. It has a remarkable article by Senator Beveridge.

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45th Street and 5th Avenue. JAMES P. SILO, Auctioneer,

Will sell at the above galleries March 14th, 15th and 16th at 2:30 the unique collection of EIGHTEENTH CENTURY FURNITURE, TEXTILES and EMBROIDERIES of

K. J. COLLINS, 8 W. 33d St. On account of the condition of 33d Street, due to the Pennsylvania Railroad Tearing up the street in the construction of the Crosstown Tunnel, K. J. Collins has decided to dispose of this one collection of Works of Art.

The Celebrated KEEBLE COLLECTION of LONDON, consisting of genuine ENGLISH FURNITURE by CHIPPENDALE, SHERATON, ADAMS, etc.,

On Thursday evening, March 14th at \$30 P. M. We will sell the fine KEEBLE COLLECTION OF PAINTINGS of the English and French Eighteenth Century Schools In consequence of the importance of this sale there will be an exhibition on March 11th, 12th and the 13th (day and evening).